

## CHEMOLOGY EDUCATION SERVICES

# ENGLISH TRIAL EXAM 2011

### Written examination

Total writing time: 3 hours

#### TASK BOOK

Section	Number of Questions	Number of Question to be answered	Marks
A. Text Response (Reading and responding)	20	1	20
B. Writing in Context (Creating and presenting)	4	1	20
C. Analysis of language use (Using language to persuade)	1	1	20

#### Directions to students

**Materials**

Task book of 15 pages, including **Assessment criteria** on page 15.

You may use an **English** and/or **bilingual** dictionary.

You must complete all **three sections** of the exam. You must **not** write on two film texts in the examination.

All written responses should be in English.

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**CHEMOLOGY EDUCATION SERVICES**

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**Text List**

- 1. A Christmas Carol ..... Charles Dickens**
- 2. A Farewell to Arms ..... Ernest Hemingway**
- 3. A Human Pattern ..... Judith Wright**
- 4. Bypass ..... Michael Mc Girr**
- 5. Così..... Louis Nowra**
- 6. Dear America ..... Bernard Edelman**
- 7. Dreams from My Father..... Barack Obama**
- 8. Great Short Works..... Edgar Allan Poe**
- 9. Interpreter of Maladies..... Jhumpa Lahiri**
- 10. Life of Pi..... Yann Martell**
- 11. Maestro ..... Peter Goldsworthy**
- 12. On the Waterfront..... Director: Elia Kazan**
- 13. Ransom ..... David Malouf**
- 14. Richard III..... William Shakespeare**
- 15. Selected Poems ..... Kenneth Slessor**
- 16. The Old Man Who Read Love Stories. Director: Rolf de Heer**
- 17. The Reluctant Fundamentalist ..... Mohsin Hamid**
- 18. Things We Didn't See Coming ..... Steven Amsterdam**
- 19. Twelve Angry Men..... Reginald Rose**
- 20. Year of Wonders ..... Geraldine Brooks**

## SECTION A – Text Response (Reading and responding)

### Instructions for Section A

Section A requires students to complete **one analytical/expository** piece of writing in response to **one** topic (either **i. or ii.**) on **one** selected text.

Indicate in the box on the first line of the script book whether you are answering **i. or ii.**

In your response you must develop a sustained discussion of **one** selected text from the Text list below.

Your response must be supported by close reference to and analysis of the selected text.

For collections of poetry or short stories, you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.

Your response will be assessed according to the criteria set out on page\*\*\* of this book.

Section A is worth one-third of the total assessment for the examination.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

## SECTION A

### 1. A Christmas Carol ..... Charles Dickens

i. “It is not enough for Scrooge to be told what he needs to know. It is necessary for him to see it”.

Discuss.

OR

ii. “*A Christmas Carol* sets the power of compassion against the drive for profit”.

Discuss.

**2. A Farewell to Arms ..... Ernest Hemingway**

- i. “I did not love Catherine Barkley, nor had any idea of loving her. This was a game”.  
What causes Frederick Henry to reassess his priorities?

OR

- ii. “There is no finish to a war”.  
In what ways do the effects of war linger on in *A Farewell to Arms*?

**3. A Human Pattern ..... Judith Wright**

- i. “I live through a web of language”.  
In what ways does Wright use different types of language to achieve different effects?

OR

- ii. “We create the night”.  
In what ways does Wright’s poetry explore human destructiveness?

**4. Bypass ..... Michael McGirr**

- i. “You just have to keep going”.  
In what ways does *Bypass* explore the importance of moving onward?

OR

- ii. “The Hume has a dark side”.  
What dark aspects of the Hume does McGirr explore in *Bypass*?

**5. Così.....Louis Nowra**

- i. “Lewis states, ‘This is an unusual position for me’”.  
What does Lewis learn from being placed in such a position?

OR

- ii. “*Così* balances hope with a recognition of life’s potential darkness”.  
Discuss.

**6. Dear America..... Bernard Edelman**

- i. “The emotions of war often swing wildly from comradeship and exhilaration to shame and guilt”.  
How is this shown in *Dear America*?

OR

- ii. “*Dear America* redefines the nature of heroism”.  
Discuss.

**7. Dreams from My Father .....Barack Obama**

- i. “You think you have control, but you are like a fly in someone else’s web”.  
To what extent is it possible for the young Obama to have control over his life?

OR

- ii. “*Dreams from My Father* is a story of ‘raised expectations’ and ‘dashed hopes’”.  
Discuss.

**8. Great Short Works.....Edgar Allan Poe**

- i. “In the writings of Poe the terrors of the outer world are less significant than those of the inner world”.  
Discuss.

OR

- ii. “In all that I endured there was no physical suffering, but of moral distress an infinitude”.  
In what ways does Poe explore the relationship between the body and the mind?

**9. Interpreter of Maladies.....Jhumpa Lahiri**

- i. “Lahiri’s characters are tormented by pain and guilt”.  
Discuss.

OR

- ii. “Isolation is central to *Interpreter of Maladies*”.  
Discuss.

**10. Life of Pi.....Yann Martell**

- i. “The lower you are, the higher your mind will want to soar”.  
How do Pi’s experiences affect his beliefs?

OR

- ii. “*Life of Pi* is a criticism of ‘humanity and its unreliable ways’”.  
Discuss.

**11. Maestro .....Peter Goldsworthy**

- i. "Nothing could ever make me homesick".  
To what extent do Paul and Keller differ in their attitudes to the past?
- OR
- ii. "*Maestro* is an exploration of the power of education".  
Discuss.

**12. On the Waterfront..... Director: Elia Kazan**

- i. "For some people it is just not possible to 'quit worrying about the truth'".  
Discuss.
- OR
- ii. "*On the Waterfront* suggests that there are many different forms of betrayal".  
Discuss.

**13. Ransom ..... David Malouf**

- i. "There is more than one type of hero in *Ransom*".  
Discuss.
- OR
- ii. "Although the gods feature in *Ransom*, Malouf's focus is on the mortal, not the immortal".  
Discuss.

**14. Richard III..... William Shakespeare**

- i. "Richard III is motivated both by self-love and self-hate".  
Discuss.

OR

- ii. “Conscience is but a word that cowards use”.  
In what ways does *Richard III* explore the conflict between conscience and the pursuit of power?

**15. Selected Poems..... Kenneth Slessor**

- i. “You find this ugly, I find it lovely”.  
In what ways do Slessor’s poems explore notions of beauty?

OR

- ii. “Slessor is concerned with what endures and what passes away”.  
Discuss.

**16. The Old Man Who Read Love Stories .. Director: Rolf de Heer**

- i. What does Antonio Bolivar gain by reading love stories?

OR

- ii. “*The Old Man Who Read Love Stories* suggests that the human capacity for violence exceeds that of animals”.  
Discuss.

**17. The Reluctant Fundamentalist ..... Mohsin Hamid**

- i. Various factors make Changez a fundamentalist. Why is he a reluctant one?

OR



- ii. “*The Reluctant Fundamentalist* explores the link between wealth and power”.  
Discuss.

**18. Things We Didn't See Coming ..... Steven Amsterdam**

- i. “I did what I had to do”.  
To what extent does Amsterdam's narrator question his actions?

OR

- ii. “*Things We Didn't See Coming* demonstrates that people's values change as a result of changes to their world”.  
Discuss.

**19. Twelve Angry Men ..... Reginald Rose**

- i. “In arriving at their judgment, the jurors must also judge themselves”.  
Discuss.

OR

- ii. “Prejudice always obscures the truth”.  
In what ways does *Twelve Angry Men* explore prejudice?

**20. Year of Wonders.....Geraldine Brooks**

- i. “Michael Mompellion's chief characteristic is a ‘most unnatural coldness’”.  
Do you agree?

OR

- ii. “Fear was working a change in all of us”.  
Is it only fear which brings about changes in *Year of Wonders*?

END OF SECTION A

SECTION B – Writing in Context (Creating and presenting)

Instructions for Section B

Section B requires students to complete an extended written response. In your writing you must draw on ideas suggested by **one** of the following **four Contexts**.

Your writing must draw directly from **at least one** selected text for this **Context**, and be based on the ideas in the prompt.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section B, you must **not** write on a selected film text in Section A.

Section B is worth one-third of the total assessment for the examination.

Your response will be assessed according to the criteria set out on page\*\*\* of this book.

Context 1 – The imaginative landscape

1. *Island* ..... Alistair MacLeod
2. *One Night the Moon* .....Director: Rachel Perkins
3. *The Poetry of Robert Frost* ..... Robert Frost
4. *Tirra Lirra by the River*..... Jessica Anderson

Prompt

“Landscape acts as a mirror to the mind”

Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected

text for this Context and explore the idea that **landscape acts as a mirror to the mind**.

### Context 2 – Whose reality?

5. *A Streetcar Named Desire* .....Tennessee Williams  
6. *Spies*.....Michael Frayn  
7. *The Player*.....Director: Robert Altman  
8. *The Shark Net* .....Robert Drewe

#### Prompt

**“No one version of reality is ever complete”.**

#### Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **no one version of reality is ever complete**.

### Context 3 – Encountering conflict

9. *Paradise Road*.....Director: Bruce Beresford  
10. *The Crucible* .....Arthur Miller  
11. *The Rugmaker of Mazar-e-Sharif*.....R. Hillman and N. Mazari  
12. *The Secret River* ..... Kate Grenville

#### Prompt

**“In time, internal conflict becomes external conflict”.**

#### Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **in time, internal conflict becomes external conflict**.

### Context 4 – Exploring issues of identity and belonging

13. *Growing up Asian in Australia*.....ed. Alice Pung

14. *Sometimes Gladness*.....Bruce Dawe  
 15. *The Member of the Wedding*.....Carson McCullers  
 16. *Witness* .....Director: Peter Weir

### Prompt

“Excessive isolation is more of a threat to identity than excessive belonging”.

### Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that **excessive isolation is more of a threat to identity than excessive belonging**.

END OF SECTION B

## SECTION C – Analysis of language use (Using language to persuade)

### Instructions for Section C

Section C requires students to analyse the ways in which language and visual features are used to present a point of view.

Section C is worth one-third of the total assessment for the examination.

Read the opinion piece \*\*\* and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page \*\* of this book.

### TASK

How is written and visual language used to persuade readers to share the point of view of the writer of *Materialistic, Narcissistic, Unrealistic: Child Beauty Pageants a Disgrace*?

### Background information

In her article *Materialistic, Narcissistic, Unrealistic: Child Beauty Pageants a Disgrace* published in the *Avonlea Scrutineer* on 2.2 2011 columnist J.Rodd canvasses issues relating to child beauty pageants.

## Materialistic, Narcissistic, Unrealistic: Child Beauty Pageants a Disgrace

*The best part of beauty is that which no picture can express.*  
Francis Bacon (1561 - 1626)

How often have we heard the truism, "We're all beautiful in our own special way"? Although this saying has acquired the status of a cliché, it encapsulates an important truth – a truth we would do well to remember in an era increasingly obsessed with glitz and glamour.

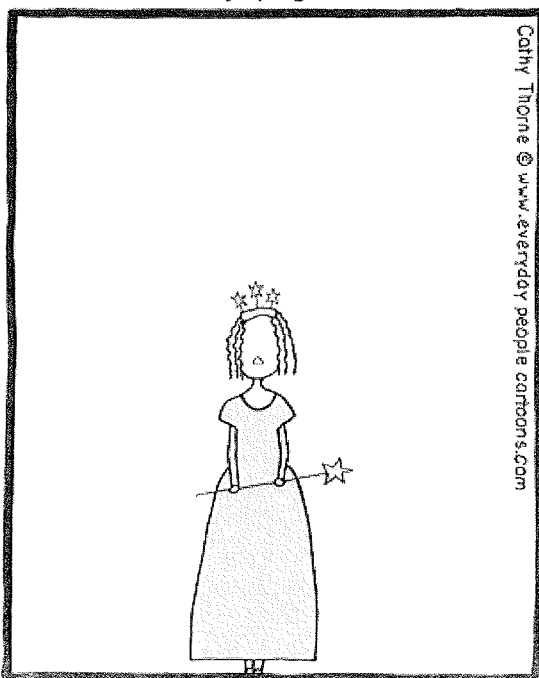
It was not until the 1960s that beauty pageants were first held for children. At that time, children were judged on looks, poise, confidence, and "talent". The emphasis was on natural beauty. Now, with the numbers of pageants growing exponentially, all the resources of cosmetic artifice are employed to enable children to masquerade as miniature adults.

Those who defend pageants claim that the "perfect pageant girl" loves dressing up and feeling special. She adores being the centre of attention and grows in self-assurance the more she competes. If only this were so.

At the very least, pageants are expensive time-wasters. Contestants have to spend hours practising their smile, their walk, and their "moves". They often have to travel long distances, and, on the day of the pageant, must be available for prolonged hair and makeup sessions. And all of this for the questionable benefit of participating in an often toxic atmosphere of rivalry and recrimination.

Notoriously, pageant "moms" can turn very nasty when their own child does not win.

And the brutal truth is that not every child can be a winner. The system does not allow it. Where those who do win may find themselves trapped in a self-confining cycle of performance anxiety, those who lose are likely to suffer lasting damage to their self-esteem. Win or lose, there are consequences. William Pinsof, a clinical psychologist and president of the Family Institute at Northwestern University states, "Being a little Barbie doll says your body has to be a certain way and your hair has to be a certain way. In girls particularly, this can unleash a whole complex of destructive self-experiences that can lead to eating disorders and all kinds of body distortions in terms of



SOMETIMES I'M THE ONLY ONE WHO  
APPRECIATES MY SPECIALNESS.

body image." [<http://www.minorcon.org/pageants.html>]

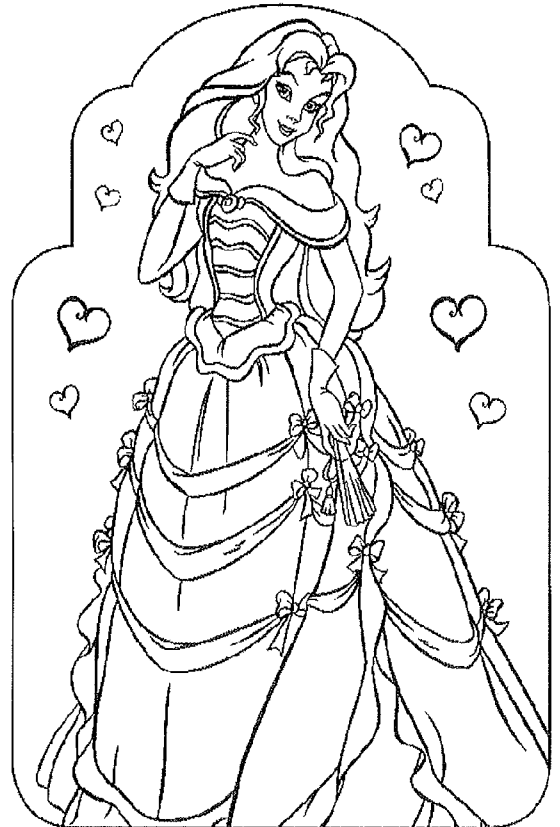
As the reference to Barbie suggests, there are times when the whole pageant industry seems like just a cynical exercise in marketing. Ever since beauty pageants first emerged in the 1920s, they have been associated with advertising and product placement. Today, parents typically pay an average of 200 dollars per costume on each of the many costumes a pageant may require, but there are also extreme cases when over a thousand dollars might be spent on a particularly extravagant evening dress. Add to this the cost of entry fees, transport, accommodation, tanning, hair pieces, and possibly cosmetic dentistry, and it is clear they are paying dearly for their folly.

Indeed, it is not uncommon for families to be driven into debt through their insistence on following the pageant circuit and for what? Is it really for the child or are these parents trying to live through their kids? And what kind of parent wants their child to be paraded like some sort of circus freak? Grooming techniques and specialised photography can, in the hands of an expert, turn a child into a child-woman. Can a responsible parent really see this as a positive?

Surely it is wrong for children – some as young as two - to be robbed of the innocence of childhood and dumped straight into the distorted and pretentious world of beauty pageants. How can children who are encouraged to judge themselves in terms of a narrow set of physical criteria grow up to be normal people? And sadly, we all know what type of people get their kicks out of seeing children plastered in makeup and provocatively dressed like adults. Cute? Charming? A path to self-development? Beauty pageants for children are none of these things. If we value our children, we should treat them with respect and not as dolls to be flaunted for the gratification of adult appetites or egos.

*"No one ever told me I was pretty when I was a little girl. All little girls should be told they're pretty, even if they aren't."*

This article is part of an ongoing series on body image by columnist *J.Rodd*



**END OF SECTION C**

## **Examination assessment criteria**

The examination will address all the criteria. All student responses will be assessed against each criterion.

The extent to which the response is characterised by:

### **Section A – Text response (Reading and responding)**

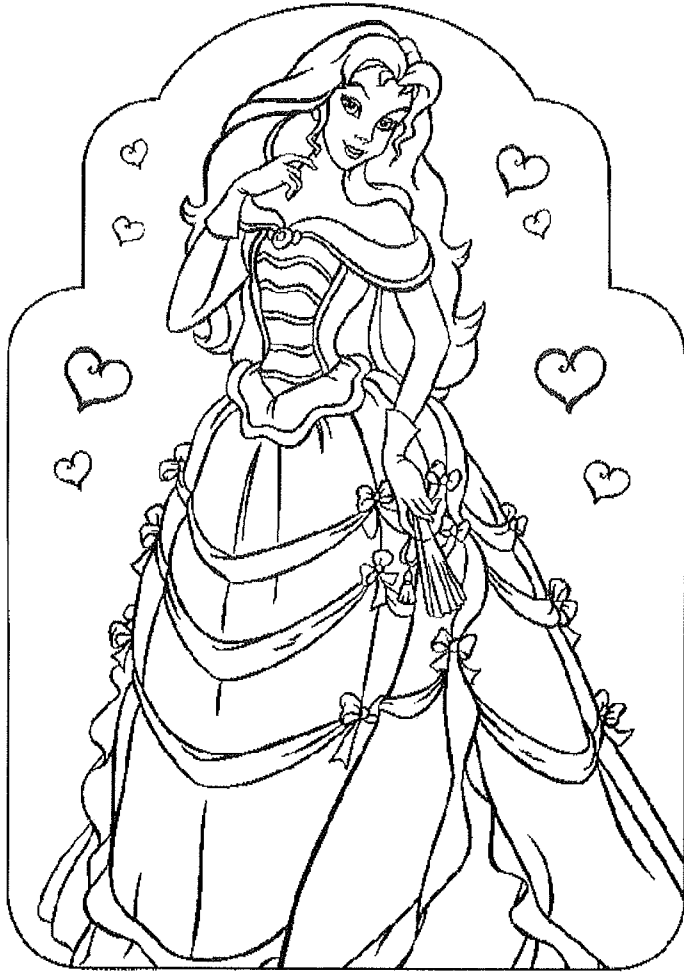
- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

### **Section B – Writing in Context (Creating and presenting)**

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

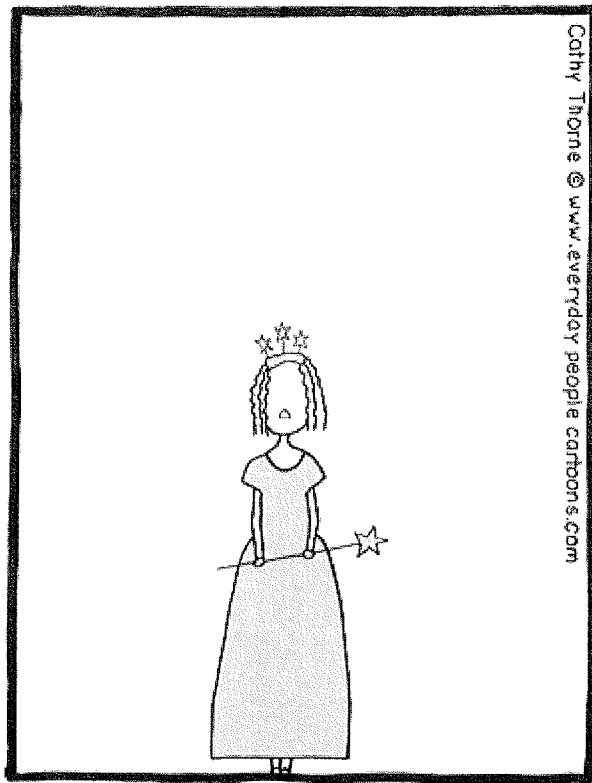
### **Section C – Language analysis (Using language to persuade)**

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task



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SOMETIMES I'M THE ONLY ONE WHO  
APPRECIATES MY SPECIALNESS.

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